

KERAMIC STUDIO

Vol. XXV, No. 1

SYRACUSE, NEW YORK

May, 1923



WITH the May issue *Keramic Studio* celebrates its twenty-fourth anniversary by initiating a policy of issuing two color supplements each month, one especially for china decorators, and one for workers in other crafts. While the raise of price of one dollar will barely cover the extra expense in present conditions, we hope that it will add so much to the attractiveness of the Magazine that our subscription list will expand so that we can make other improvements long contemplated.

In the meanwhile we have many interesting features promised, among them, two well illustrated articles on the making and decoration of parchment lamp shades, a subject on which information has been asked by several subscribers. The first article appears in this issue, another by Mrs. Paist will be published in June. An article on Gesso and one on surface patterns by Mrs. Stroud; tile designs by Clara Stroud. An article on the Johonnot method of teaching design by Mrs. Eva Brooks Donly, accompanied by the reproduction in color of one of her own landscapes in a high key of color; also another on Mexican pottery and other craftwork illustrated from Mrs. Donly's own collection gathered in Mexico. A most informing lesson on jewelry making by Miss Grace Hazen, one of our foremost craftworkers. We have also been promised some particularly fine ceramic designs, and other valuable contributions are under negotiation.

We are starting now on our twenty-fifth year of labor for the advancement of the ceramic worker. It has been a long and arduous pull, with plenty of criticism and not much assistance from those for whom we labor, as a whole. But for a number of staunch friends who have just kept our head above water, we should have gone under during the war and the trying years since, but slowly, very slowly we are forging ahead. We are taking our courage in both hands in this new venture and we look to *you* for whom we labor to rally around us and make all our dreams come true.

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The exhibit of the New York Society of Ceramic Arts, at the Art Center, New York, constitutes an unique feature in the pottery craft. Here is the only exhibition which brings together practically all the art potters of any importance in the United States. The Society has lately decided to devote itself mainly to pottery, while overglaze decoration will be the special aim of the Ceramic Society of Greater New York.

While a stricter jury would have made, perhaps, a more impressive exhibition from an artistic standpoint, there were really few pieces shown which had not some merit. The chief value of such an exhibit is that the beginner is encouraged to compare his own work with others, with a resulting influx of ambition.

There is as yet no great amount of individuality, almost all are trying to duplicate Chinese shapes and glazes, but the selection of form and color was generally good. Very little modeling was shown, or consideration of design in connection with form and color, but that will come. Every year will doubtless show a marked advance.

In the stoneware the most interesting exhibits were perhaps those of Volkmar of the Durant kilns, Prof. Binns of Alfred University, Mr. Falkoff of Brooklyn, all of whom are represented in the new exhibit of modern craftwork at the Metropolitan Museum. In faience the beaker shaped jars of Mrs. Nicholls were charming. Another potter whose name we do not recall, had some delightful little bowls with a beautiful quality of glaze. In fact a number of women potters showed very creditable work. Mrs. Loomis had one of the most individual exhibits, with an interesting slip decoration on a terra cotta body.

The students' work from Syracuse University attracted much attention from its variety of design and treatment and general excellence of technique, the grey bowl with carved handles, cover and stand, by Carlton Atherton, being particularly remarked, as well as the unique designs in relief of the vases by Rhoda Robbins, and the amusingly designed candy jar and water pitcher of Florence Bruce.

Mrs. Robineau continues the only artist potter in the field of porcelain making; a fifth piece of her work was bought by the Metropolitan Museum from her exhibit.

In overglaze there were several very charming framed tile panels of Persian inspiration, with large surfaces of enamels beautifully laid, executed by pupils of Miss Maud Mason, who herself showed a charming set of plates with center medallion and borders in enamels. Mr. Heckman was represented by two interesting bowls, as well as by the work of several pupils finely designed and executed.

The Society and its President, Mr. Heckman, are to be congratulated, not only on the general fine showing, but also on the number of sales made. The outlook is very encouraging. We hope to have in next issue some illustrations from that exhibition with comments by Mr. Heckman.

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The Ceramic Society of Greater New York is holding its exhibition at the Museum of Natural History, New York, from the 16th to the 26th of April. We hope to have a well illustrated account of this exhibition in July issue. The June issue will show the work of the Newark Society of Ceramic Art, one of the few Societies which kept up its work through the stress and strain of the war and its hard aftermath. It is encouraging to find the marked renaissance of interest in ceramics in the East.

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You will find on front page a list of the new subscription prices to *Keramic Studio* for one year or for six issues, three issues, single copies, for the United States and Canada, also for foreign countries.

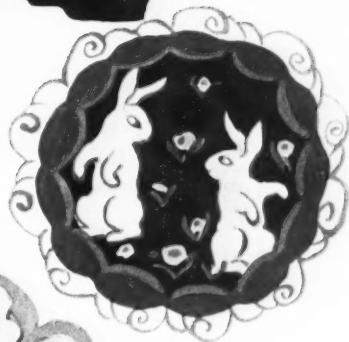
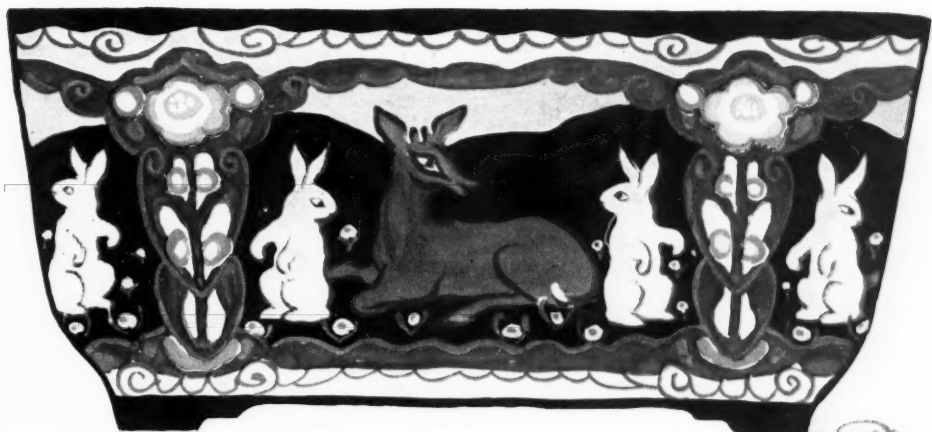
The prices for three or six issues are proportionately the same as for the 11 issues of the year. However short subscriptions mean more clerk work and expense to us and when possible subscriptions should be sent for the full year.

We have decided to leave the Canadian subscriptions at the same figures as the United States ones, although for the present we have to pay 2 cents extra postage on every number sent to Canada.

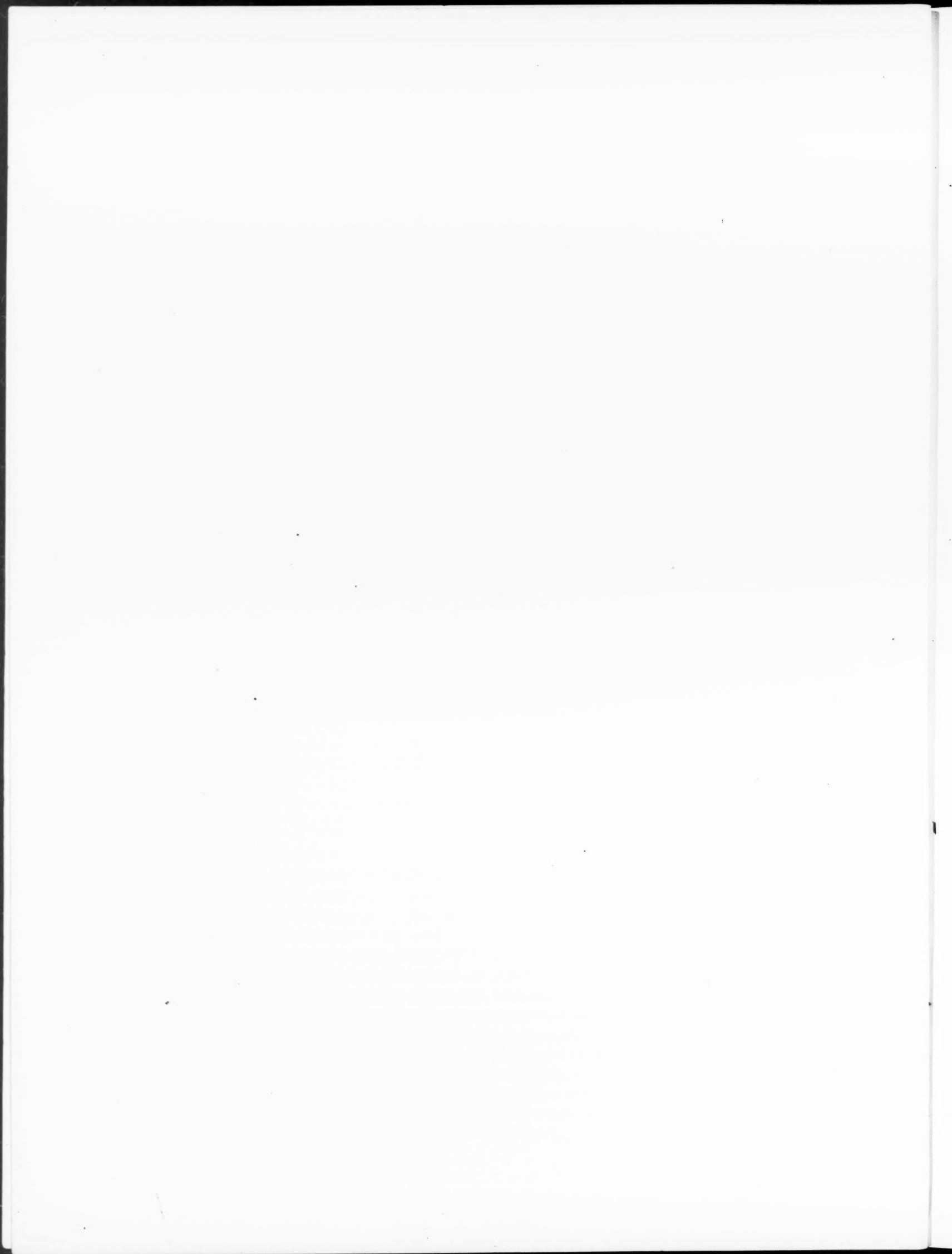


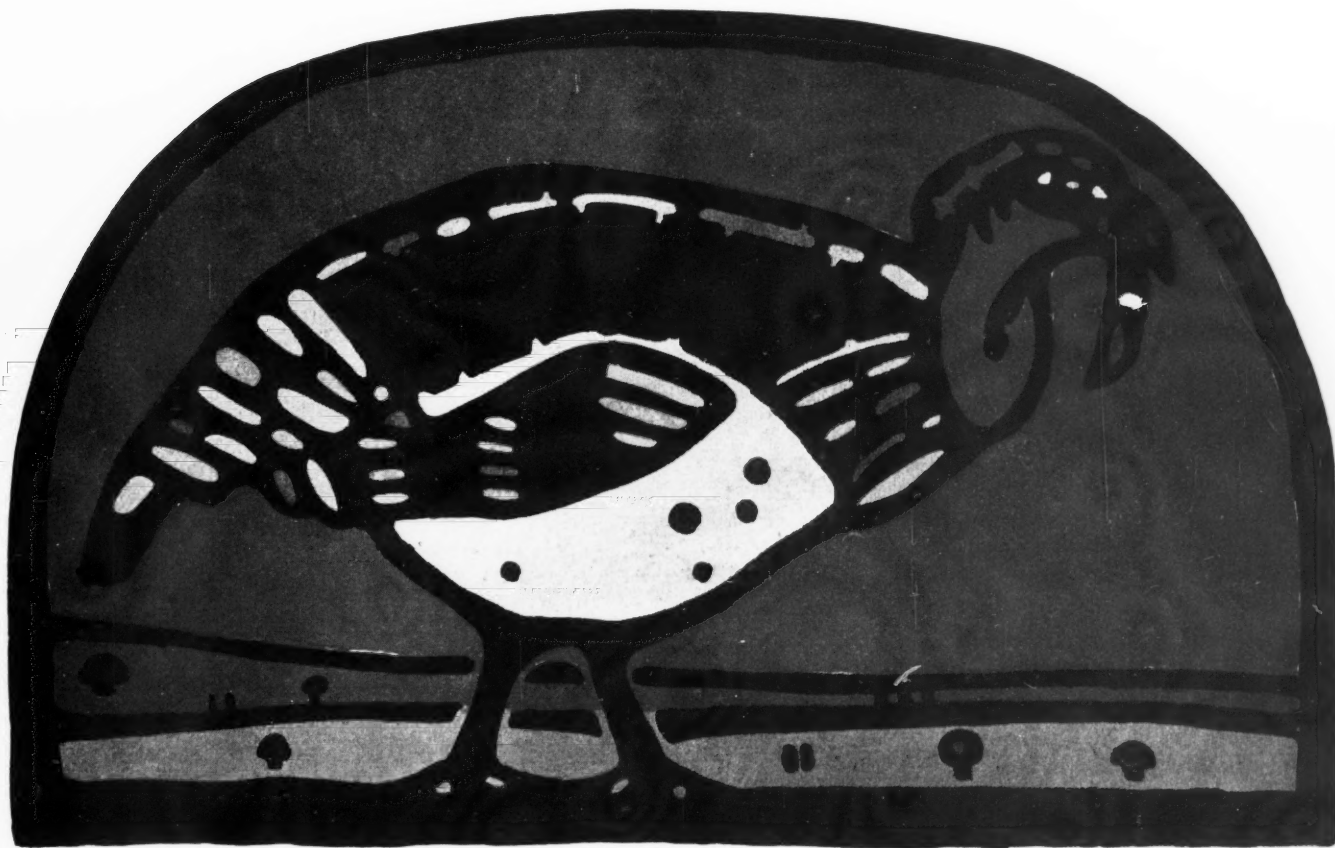
LUNCH SET IN ENAMELS ON CREAM COLOR OR OLD IVORY—ANNIE PIERCE (Treatment page 3)

Working Drawings shown on pages 17, 18



PORCH SET IN ENAMELS-ANNIE PIERCE





WALLACE HOLZNAGEL

MOTIFS FROM FEATHERS

Clara Stroud

BIRDS have offered great quantities of motifs to designers all over the universe. The ancients used them and artists today still find them a limitless source of inspiration. Not many decorators, however, use motifs such as might be derived from a single feather of a bird, peacock, turkey or other of the creatures who display plumage of gorgeous color with marvelous markings.

These design motifs have been worked up from feathers. There are certain points to consider which seem structurally important in a feather. One is the quill end which runs up through the feather much like the vein in a leaf. Sometimes it is in the center, again more to one side than the other. Some feathers have specially interesting markings such as eye-spots or bandings. These give a start for the pattern of shapes that make our motif. The edge of a feather often divides itself into a pleasing arrangement of spacings; sometimes the edge appears ruffled or fluted. All these accidents are possibilities that one should grasp and utilize to the best advantage.

Some people may ask what kind of birds are those which wear such odd ornamentation on their wings? Don't you know that in fairyland all kinds of things are possible? So it is in the "Realm of Abstraction," the designer's world, we are privileged to make or take our choice, to add or subtract the parts we like to give us a satisfying grouping of the darks and the lights. Always consider the arrangement of dark and light, even in the placing of color. These motifs were worked up in dark on a light ground and any one color which the student desired was added to enhance the design.

A long motif is adaptable to a Chocolate Pot and the tall cups that help keep the drink hot. Cider mugs would accommodate such a motif also. Could not these patterns be worked

out on a set of dishes to furnish a Sport Club House? A man who was fond of gunning would enjoy such a set. Many boys and men have a keen interest in birds—and some women also. Would it not be rather an unique set of china that had such a personal touch as one's fad or hobby in the enjoyment of bird life?

Are there any Ceramic Studio readers who would like to try sets of china along these suggestions, and submit them for publication in the magazine? Are there any beginners who would like to try these motifs and submit them for criticism?



LUNCH SET (Page 2)

First Prize in Design Competition

Annie Pierce

FOR panels and bowls and medallions on smaller pieces: Hills behind deer and rabbits, Night Blue. Sky, Yellow. Deer, Orange Brown, with dark brown outlines. Top of tail and light part of eye, Cream.

Rabbits, Cream color, outlines Orange Brown. Flowers on hillside, Yellow, center dots Orange Red, leaves Emerald.

Wavy border at upper and outer edges and on teapot cover, Night Blue. Scrolls, and bands on inside of handles of cup, sugar and creamer and teapot, Red Orange.

Border around panels of bowl, around medallions on smaller pieces and on spout of teapot and creamer, Blue Green. Scrolls and edges, Emerald. Large flowers on borders, Orange. Dots in center, Cream. Wide line around dots, Yellow. Edges of flowers and buds, Orange Scarlet. Center of buds, Yellow. Large dots under upper buds on bowl, Emerald.

These designs may be adapted to various purposes: boxes, metal or wooden trays, embellishment of enamel furniture, etc.



HOLZNAGEL



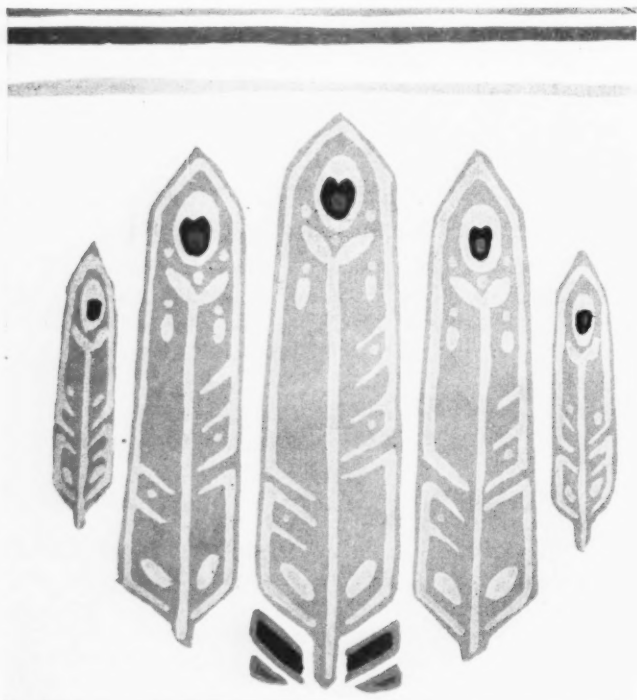
HOFFMAN



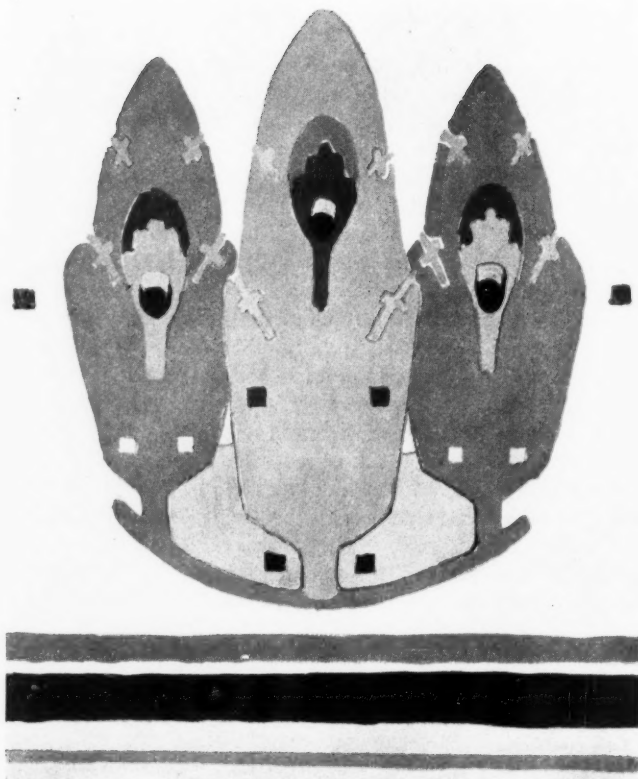
ROESSLER

BOWL DESIGN (Page 5)—HAMAN

To be executed on Belleek, Satsuma or cream tinted bowl.
Darkest tone Black enamel. Feathers Florentine Green No. 2.
Outline and mid rib Orange. Dark spot in feather Pompeian
Red. Lines of the same color inside rim and inside medallion.



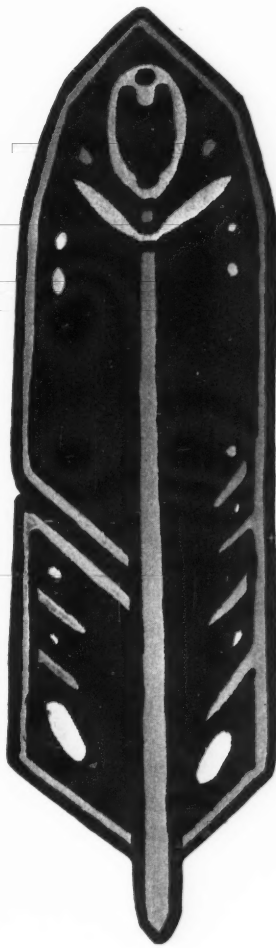
CENTER OF BOWL—HAMAN



CENTER OF BOWL—TURNER



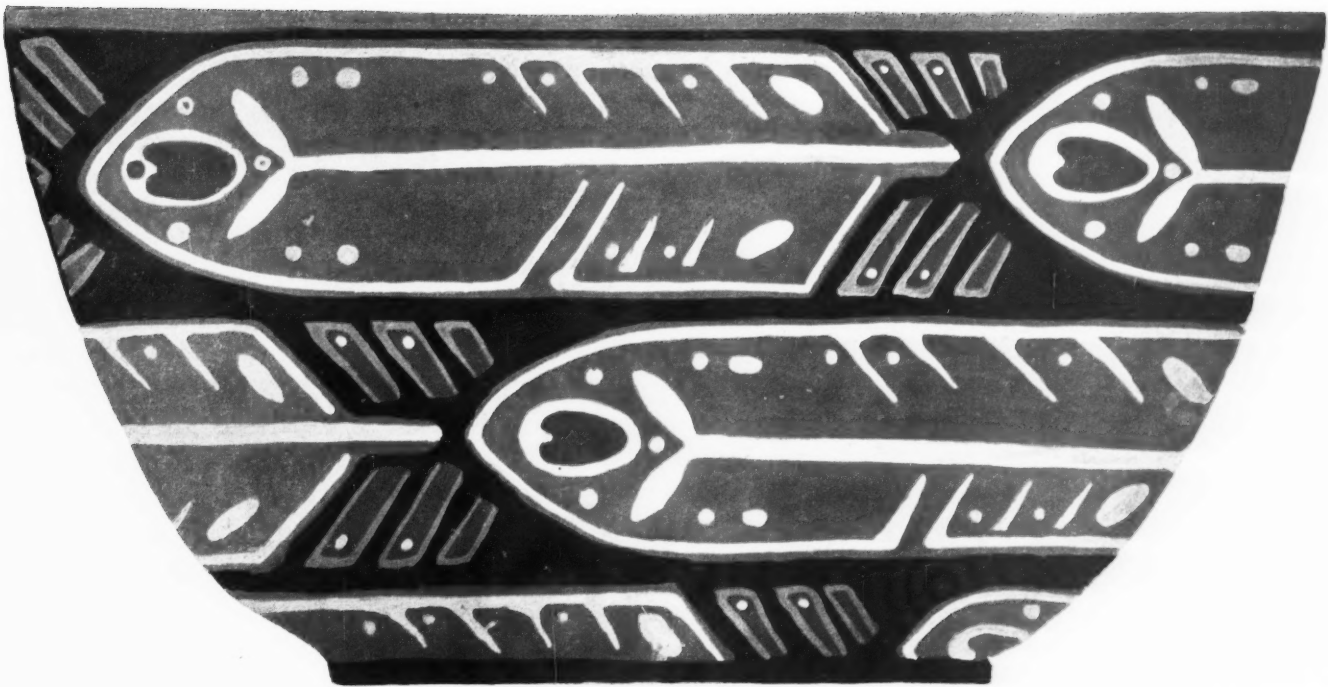
NADEL



HAMAN



SWITZLER

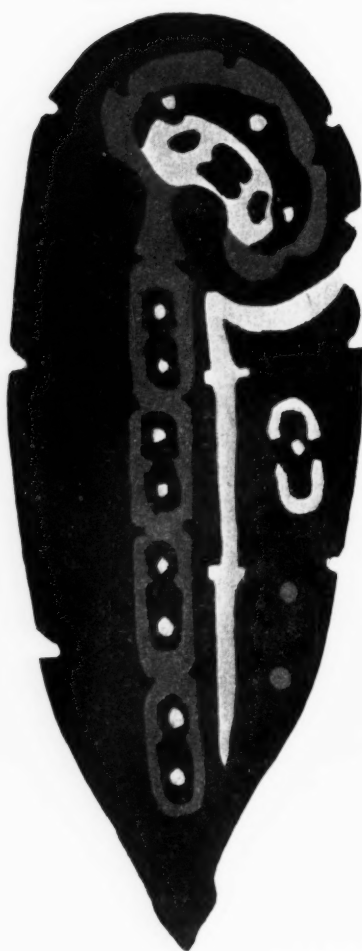


BOWL—ADAPTED FROM FEATHER DESIGN—HAMAN

(Treatment page 4)



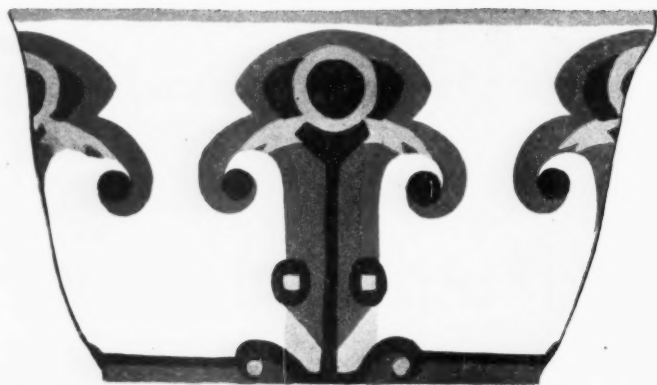
KAISER



SASSE



THOMAS



ADAPTED FROM FEATHER DESIGN—DE NOBRIGA

Design in Citron Yellow, Leaf Green and Wisteria on gray ground.



CENTER OF BOWL—BARKER



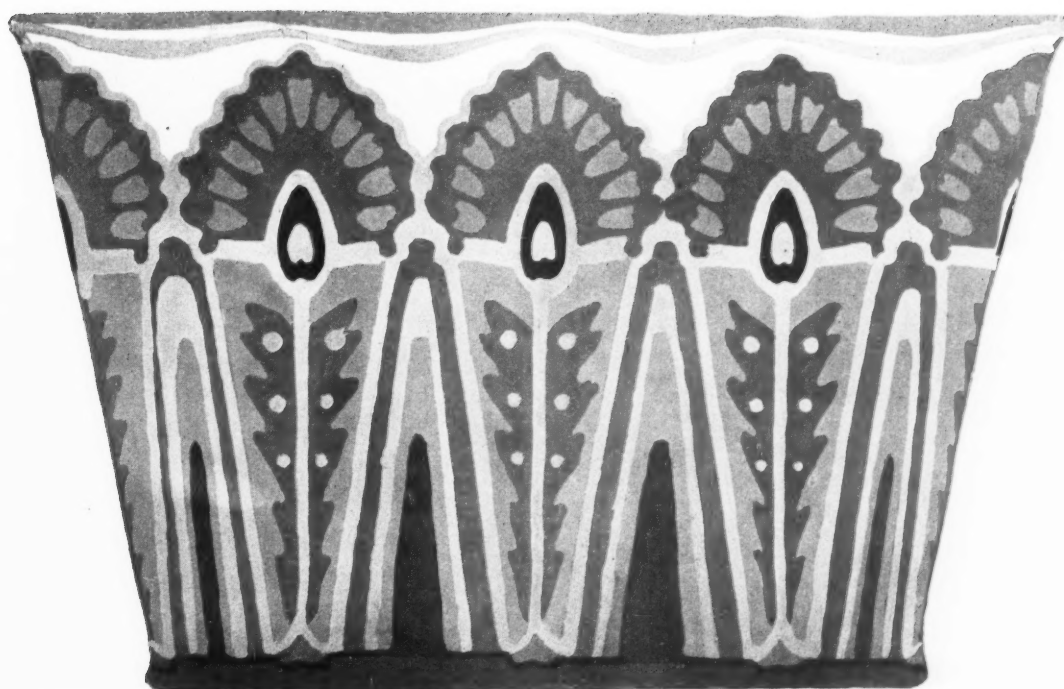
ROBRECHT



WILSON

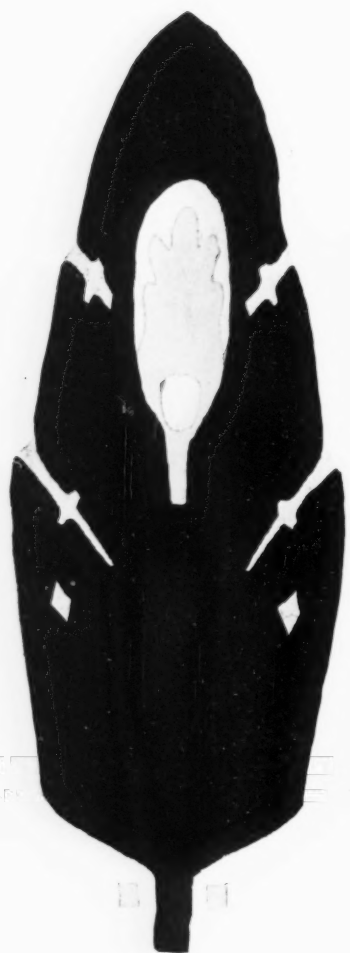


ALICE BARKER

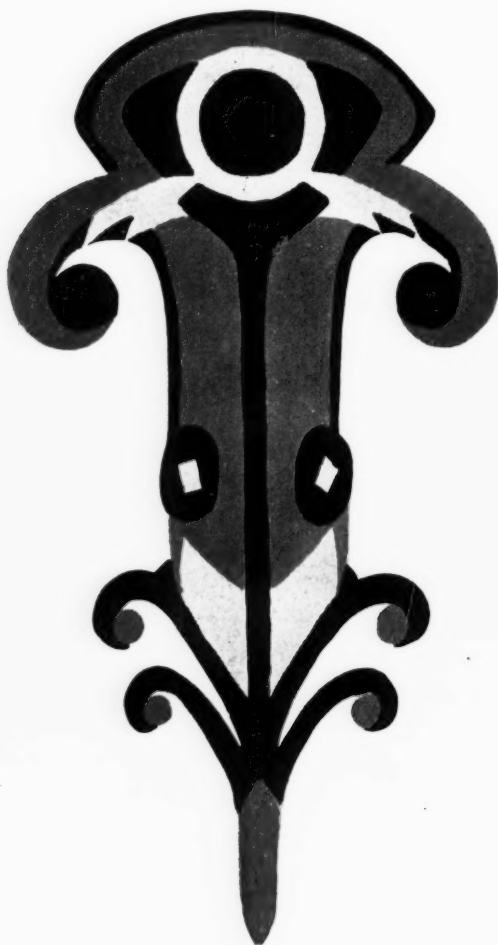


ADAPTED FROM FEATHER DESIGN [BARKER]

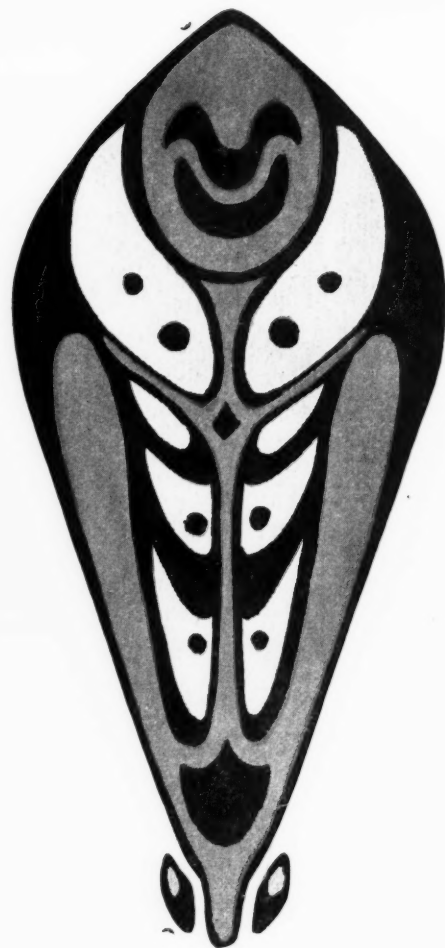
Ground, Sand. Design in Lilac, Mulberry, Amethyst and Night Blue with spots of Orange.



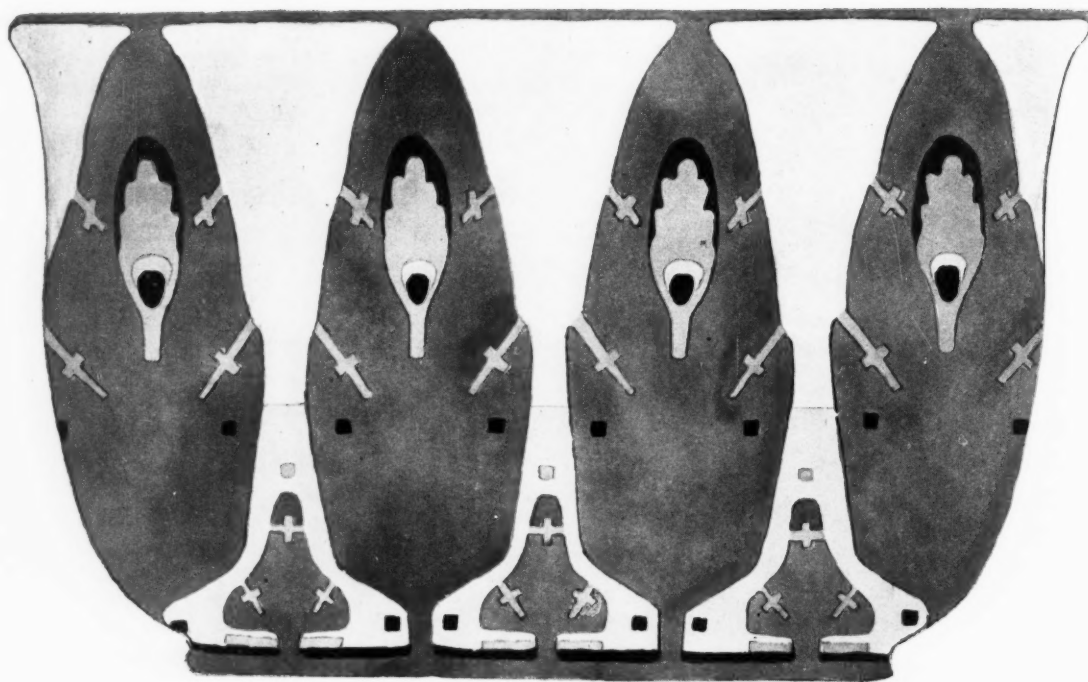
TURNER



DE NOBRIGA



FISCHER



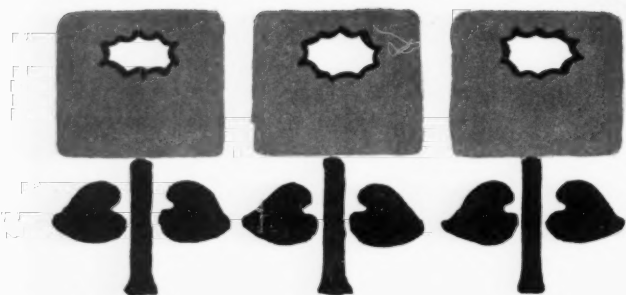
ADAPTED FROM FEATHER DESIGN—TURNER

Ground, trees, Meadow Green $\frac{1}{2}$, Citron $\frac{1}{2}$, with touches of Citron and Azure Blue.



BOWL—W. K. TITZE

All black in design is a rich dark blue. Medium tone is Amethyst and lightest tone in Turquoise Blue or equal parts Turquoise Blue and Doulton Turquoise. White in eye of Scarlet Red and small feather form at base of neck in same.



A FEW IDEAS FOR PARCHMENT SHADES

Hilda Feldman

WHEN just a few principal things are learned concerning the making of parchment shades, any one who has artistic taste and can handle a brush, can make many very lovely ones; and have a good deal of fun discovering what can be done with them.

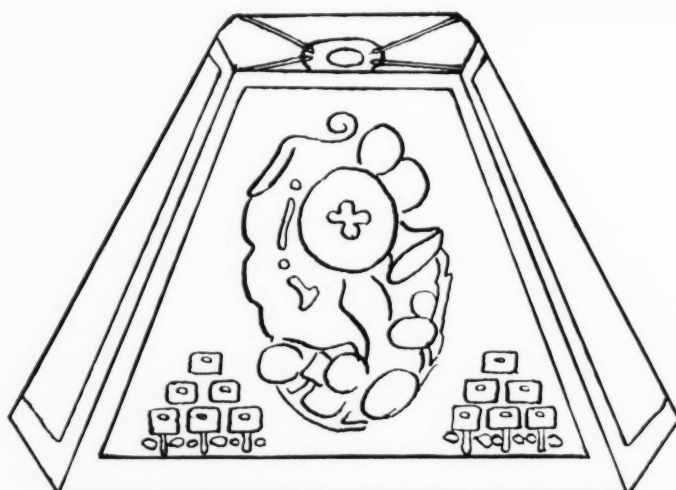
The majority of the shades seen in shops are not made of real parchment as would be supposed by the name, as it is very hard to obtain, and very expensive. So Japanese vellum or an imitation parchment paper is used in its place; or amateurs even sometimes use just a heavy water color paper.

Of course the first step is to decide upon the shape and size of your shade and then the frame must be purchased. This you can buy already covered with parchment, or you can buy the wire frame separately. If you want one of an unusual size and shape, no doubt you will find someone in your town who makes them to order; but for someone who does not intend to make a great many, I believe it a good policy to purchase the former, if possible.

Perhaps you are covering it yourself, tho! The easiest thing to use is the parchment paper I mentioned as it is already oiled and the vellum or other material you must oil yourself.

This is done by using an equal quantity of linseed oil and turpentine, put into a saucer. Fasten the paper to a drawing board with thumb tacks and with an old piece of linen form a wad which is convenient to handle and dip this into the mixture. Apply it very gently until the surface is covered and then reverse it and oil the other side. Be careful not to touch any more of the paper than necessary, as, if you do, you will have a design of finger prints. Keep this up until each side has had three coats and then hang it up to dry. The mottled effect will be interesting. If, the next day, your paper looks "papery" and is not oiled properly, you must give it another treatment.

When the paper is ready to cover the frame, make a pattern before cutting into your parchment (or whatever it may be) from a heavy brown paper, by laying the frame on it and rolling it around until both ends meet and lap. Have plenty of paper clips handy for fastening it on, and then cut around it carefully. Be sure to allow one-fourth or one-half of an inch for your seam (according to the size of your shade) which should be put in the back, preferably on a rib, so as not to show. Be sure it fits perfectly, as a shade which does so beautifully, and has little decoration, is to be considered before one which has an elaborate design and is poorly executed. So when you feel sure it is quite right, draw a pencil line around it on the paper, and cut it out. Here, your paper clips will help again, as they will hold it on to the wire frame while you sew it firmly, with heavy linen thread, with over-hand stitches. Hold it to the light and see that the seam is even and then put a few small round-headed brass fasteners in the seam to hold it together. If you have a square

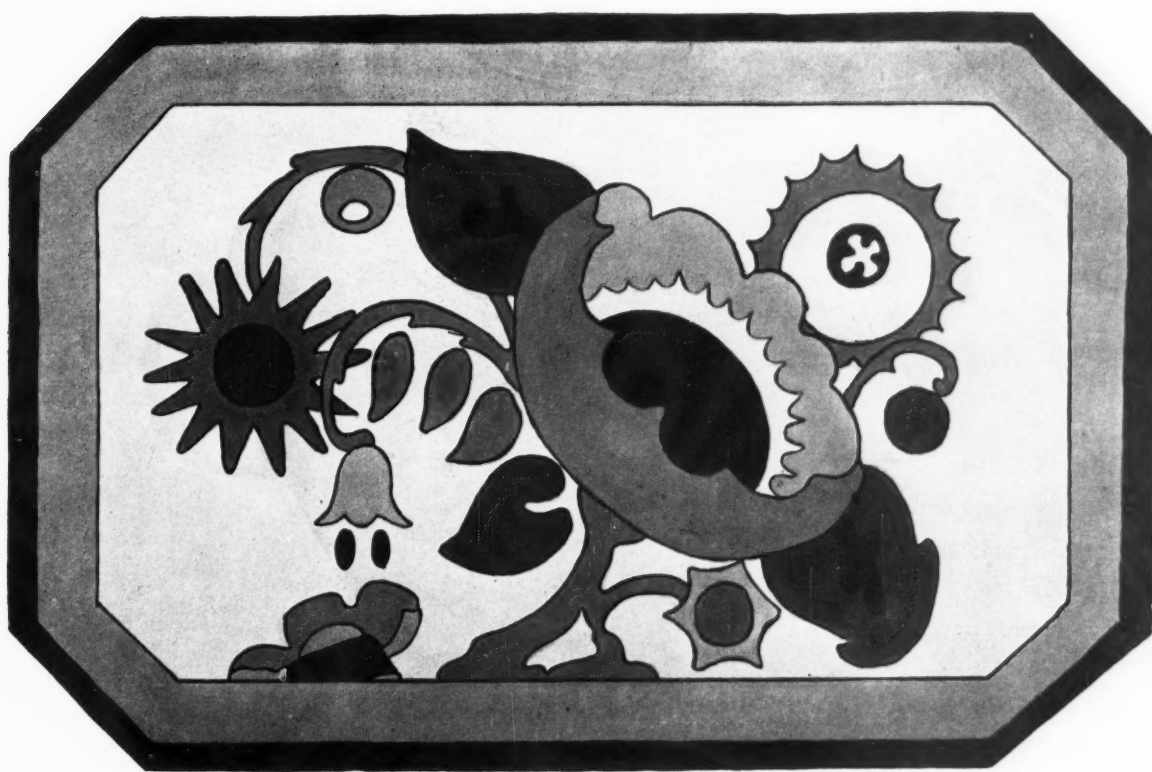
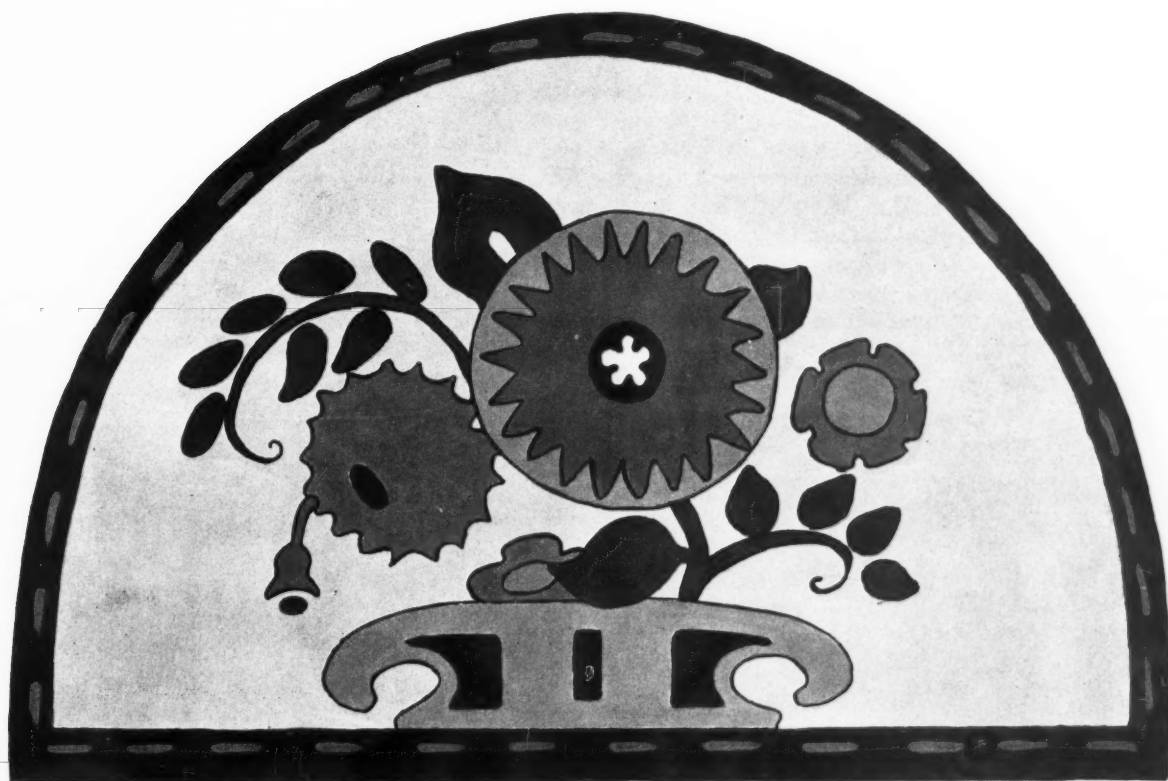


frame, a hexagon or an octagon, it is a little harder to cover; as it must be creased on each rib in order to look well.

Now, you are ready for your design. Perhaps you have a nice cretonne in your room; or a suggestion in your wall paper;



DESIGN AND SKETCH SHOWING IT APPLIED TO A SIX SIDED SHADE—HILDA FELDMAN



DESIGNS FOR SHIELDS FOR SIDE LIGHTS—HILDA FELDMAN

or even a lovely design on a bit of china, which will be a good source of inspiration for a nice conventional design. Just bands, when nicely planned with goodly proportions may be worked out into various color schemes according to the room, and bring very harmonious results.

Again with clips, fasten your design to the shade and trace it with carbon paper, or draw on your bands carefully. If you are going to outline them with ink, use Higgins Black Waterproof ink, or if it is a more delicate design and does not need such a strong accent, brown ink can be used to good advantage.

When this is done, the shade is ready to paint. Before you begin, you will need a nice assortment of oil paints; plenty of turpentine; good brushes, both small sable for small spaces and about a half inch flat bristle for backgrounds; and plenty of

paint rags. I will not give a list of colors to use, as most artists have a selection which they understand and use chiefly, but for those who seek a little help along this line, I will name just a few which are good colors for shades. White is always needed, preferably zinc; Prussian Blue, mixed with white, gives a very clear blue when rubbed; Alizarine Crimson, is a clear red; Chrome Yellow, light, and also Chrome Orange are always good; Van Dyke Brown, Burnt Sienna, Raw Sienna, and Raw Umbre, are good for backgrounds. Then, black is always needed. As a general rule, I mix a little white with each color. Be sure that you have no pencil lines after your design is inked, as they will show afterward, so with a little turpentine on a cloth, rub them off gently.

Sometimes a design is put on in color and the background



SECTION OF HEXAGON SHADE—HILDA FELDMAN

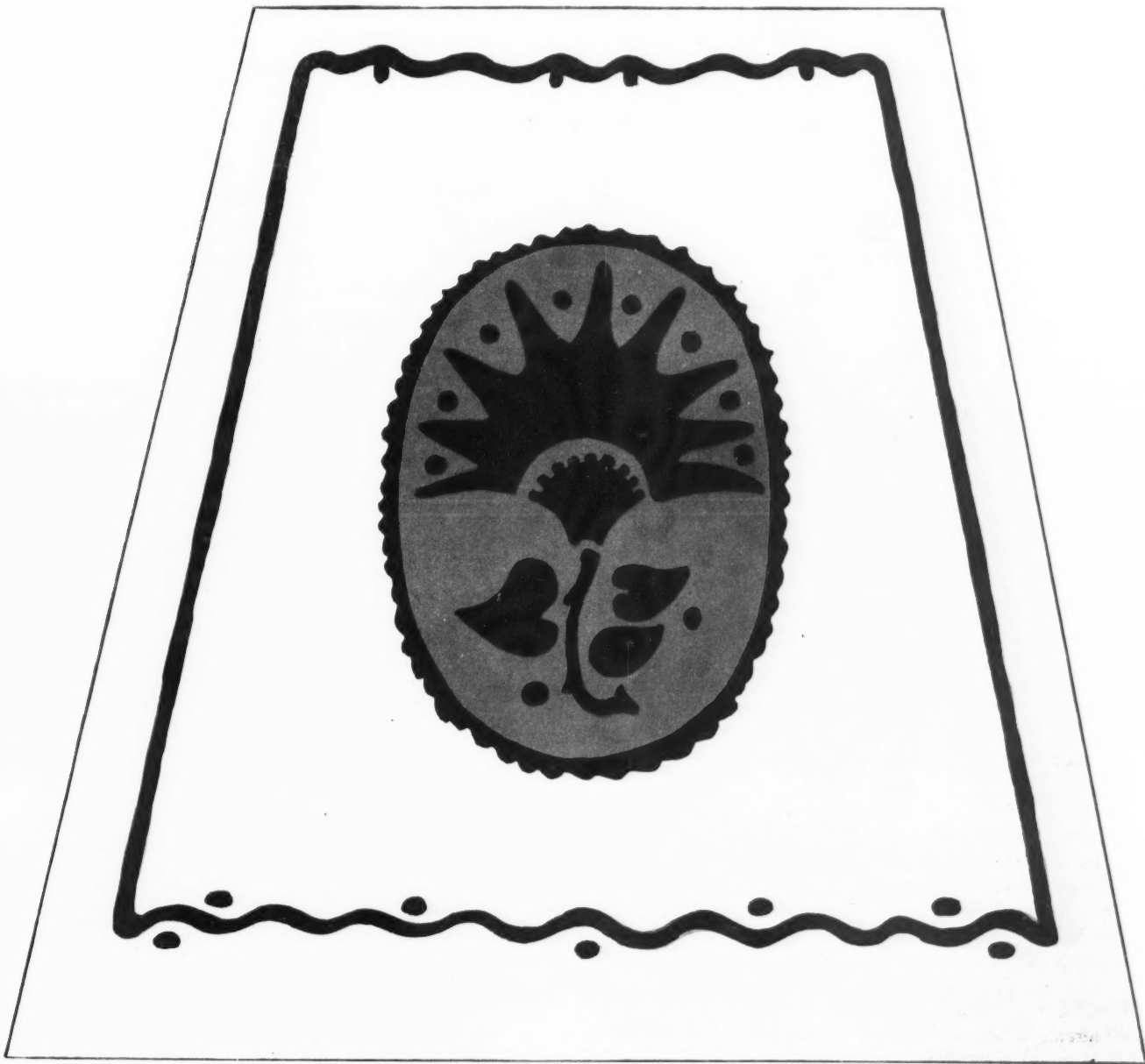
Darkest parts, Black. Medium dark, Orange. Light background, Greenish Yellow.

is left unpainted but this does not give such a good result, usually.

The background makes a good starting place. If you are going to have two or three colors in it, have them all mixed before you put on your first or it will get too dry. Say, for instance, you are going to use a dark brown, one lighter and more red, and one more yellow. Mix them each in a little dish with some turpentine so they will flow easily, but not run. Then with a bristle brush as before mentioned, put them on one at a time, after thoughtful planning, quickly enough, if the shade is large, so it will not be too dry to rub when the whole background is covered. Go around the design carefully and remember that if you go over the line it will influence the other color, especially when the light shows thru. When it is all

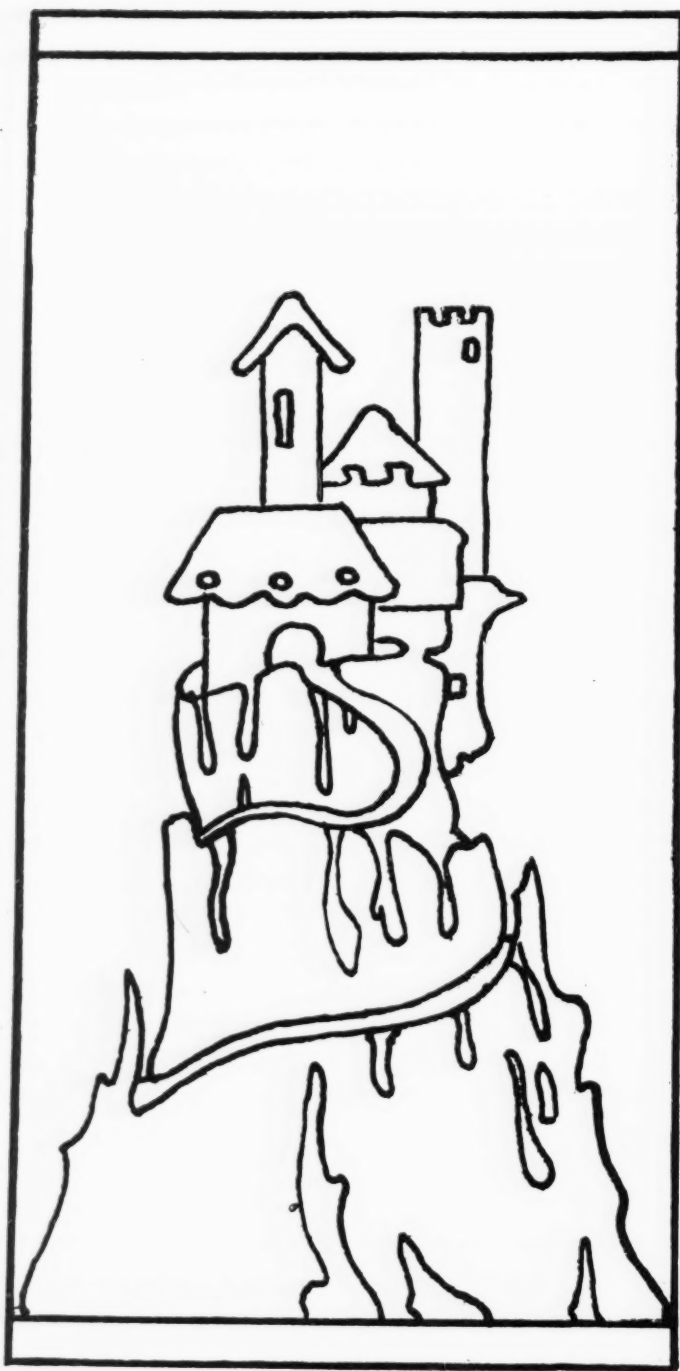
covered take a piece of cloth over your finger and gently rub it off until it is no longer smeared looking. If it is dry enough it will not take off too much color, but the color always lightens somewhat by rubbing. Perhaps before you start the shade it would be a good idea to practice rubbing on a scrap piece of parchment. However, you will soon be able to tell when it is ready to rub, and how to hold the cloth easily. I do not mean it necessary to have more than one color in the background, for often the prettiest shades have but one, and it is hard for an amateur to attempt more for a first trial.

Then mix up the next color to be used in the design and apply this in the same manner, and rub likewise, and so on until it is finished. The smaller places are harder to rub as it is very easy to drag one color into the next.



SECTION OF SHADE WHICH CAN BE SQUARE OR SIX SIDED—HILDA FELDMAN

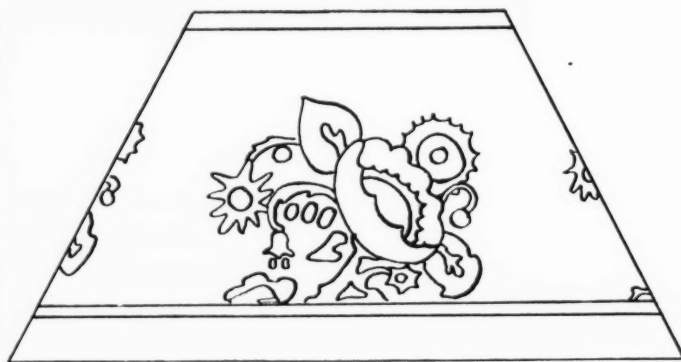
To be in two colors and black.



DESIGN FOR TALL LANTERN—HILDA FELDMAN

Remember to hold your shade to the light frequently while working, as it must be pretty in daytime, but the real beauty of a parchment shade shows when it is lighted. Sometimes, if one color is not strong enough to hold its place in the design, when held to the light, and is alright in daylight, a little of the same color can be painted inside, in the same space and rubbed too.

If you have purchased the frame already made up it is probably already bound, otherwise, when it is dry, you can bind it with gold guimpe or braid doubled and sewed on neatly with thread to match; or a nice black ribbon, or a plain color to harmonize with the coloring; perhaps even a lovely design in many colors which would have to be very tactfully selected, of course. If desired, this can be sewed on with a contrasting bit



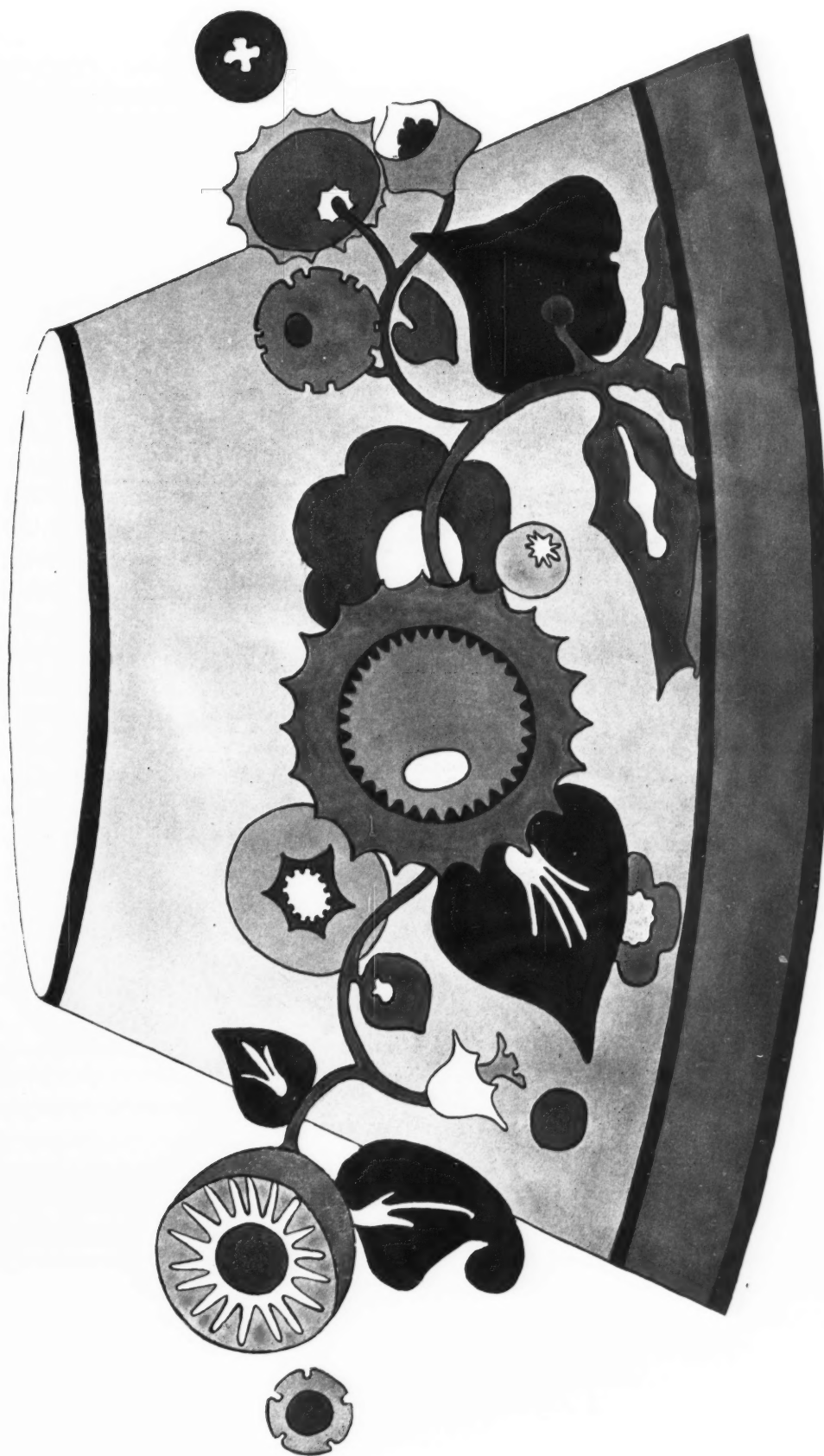
DESIGN USED FOR SIDE LIGHT, ENLARGED AND USED AS A REPEAT—HILDA FELDMAN

of heavy silk or wool, and there are many original ways in which to finish them that I am sure you will think of.

To antique a shade, wait several days until the paint is thoroly dry and then with a thin black or dark brown, go over the whole thing and wipe it off, again.

There are many little tricks that you will soon learn. You will become accustomed to handling the paints and will know just when they are of the right consistency; just when they are ready to be rubbed; and just how much lighter they will be when they are rubbed; for in parchment shades like every thing else, practice makes perfect. And with good careful work and patience which plays such a large part in everything, you are bound to have good results.

ROUND DESIGN FOR SHADE—ALICE DICKERSON
(Pupil of Hilda Feldman)



SHOWING WAY TO APPLY DESIGN—HILDA FELDMAN

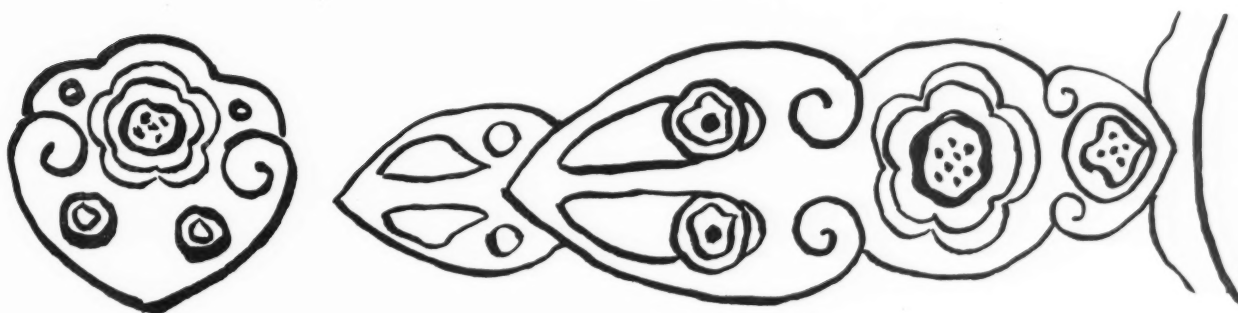
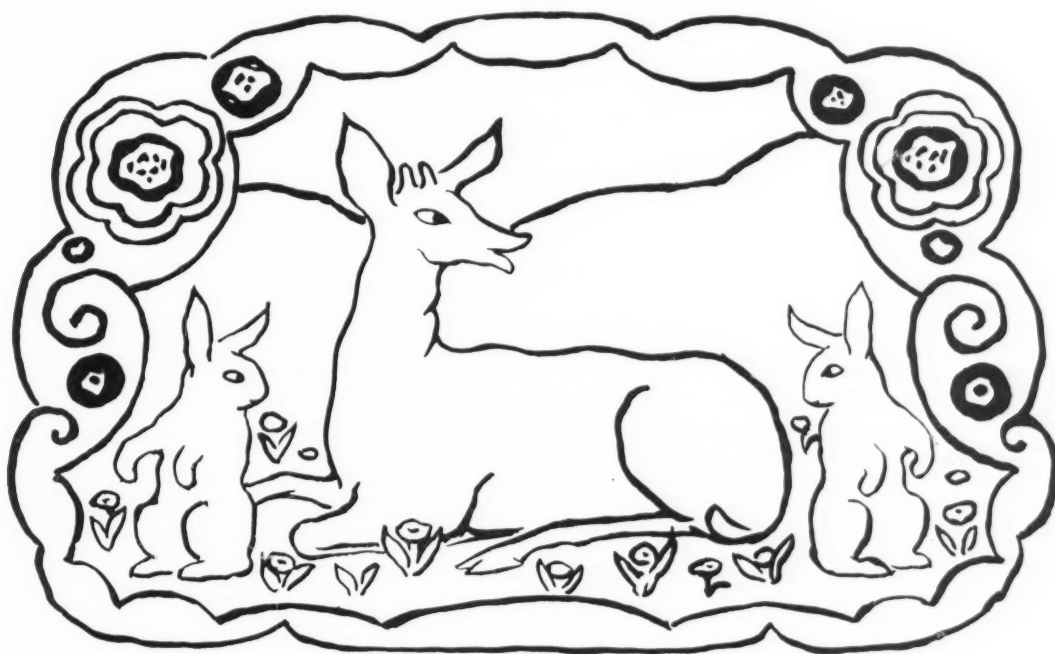
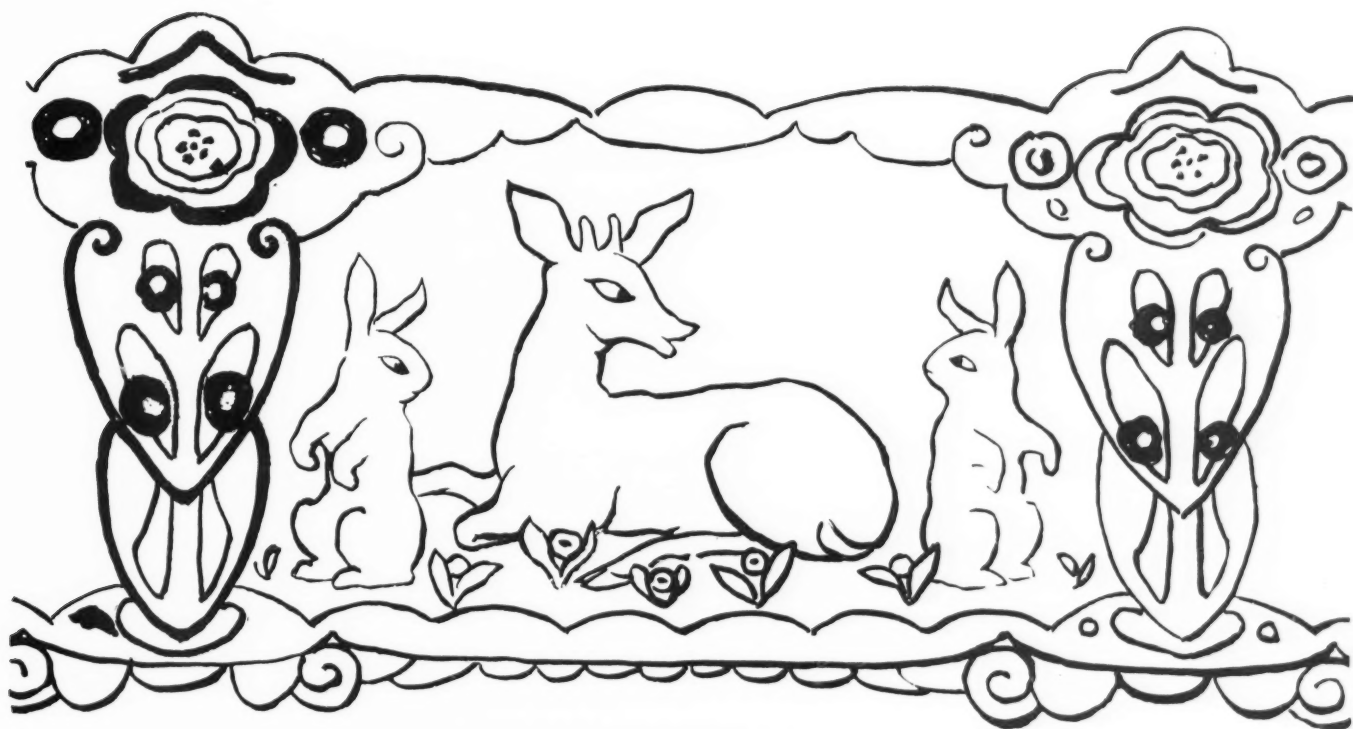


DESIGN FOR SHADE—HILDA FELDMAN

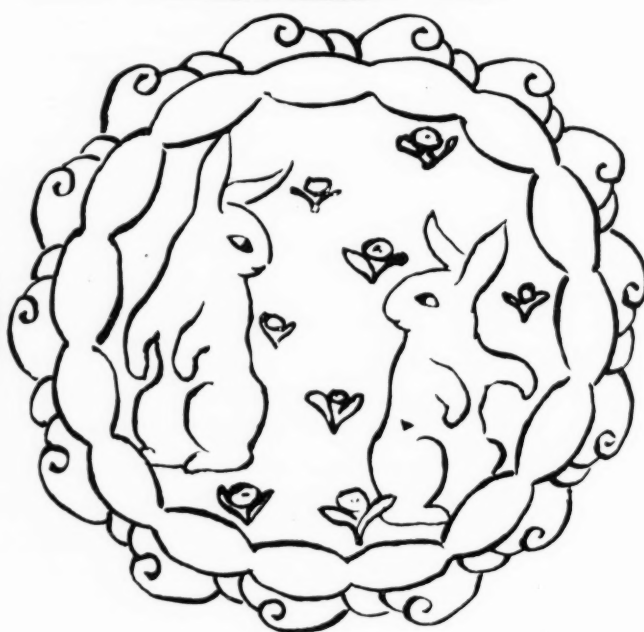
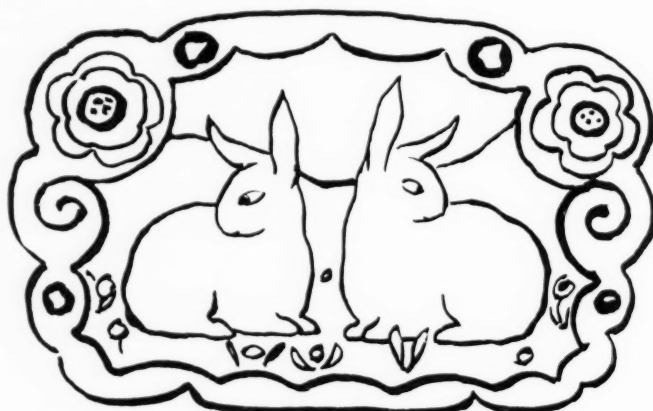
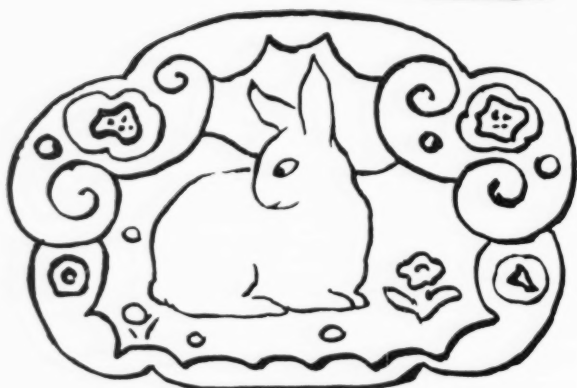
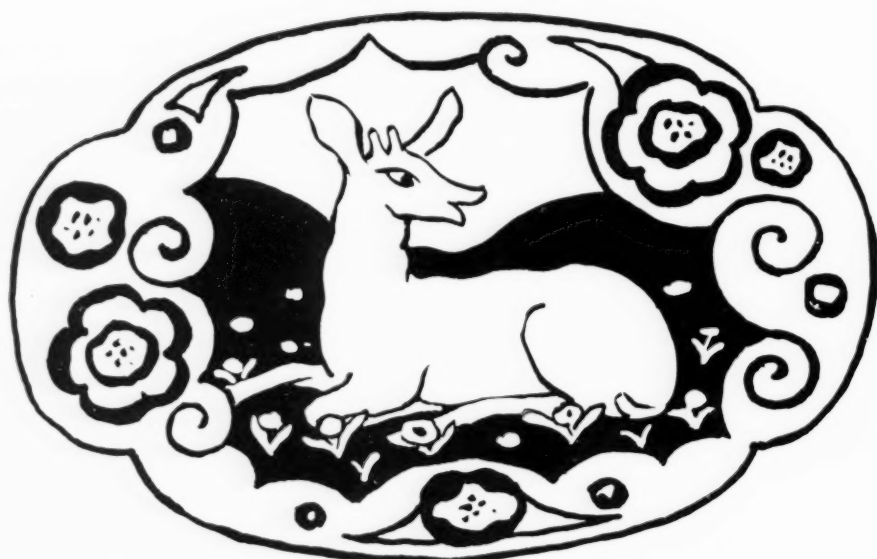


PLATE AND CREAMER—ANNIE PIERCE

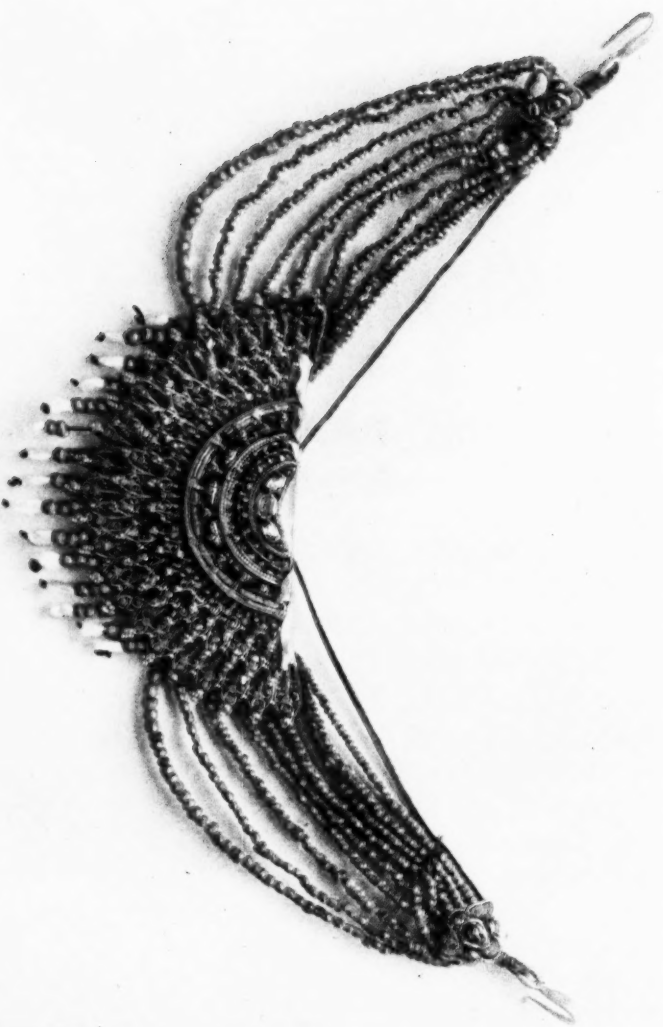
(Treatment page 3)



WORKING DRAWINGS FOR LUNCH SET—ANNIE PIERCE



WORKING DRAWINGS FOR LUNCH SET—ANNIE PIERCE



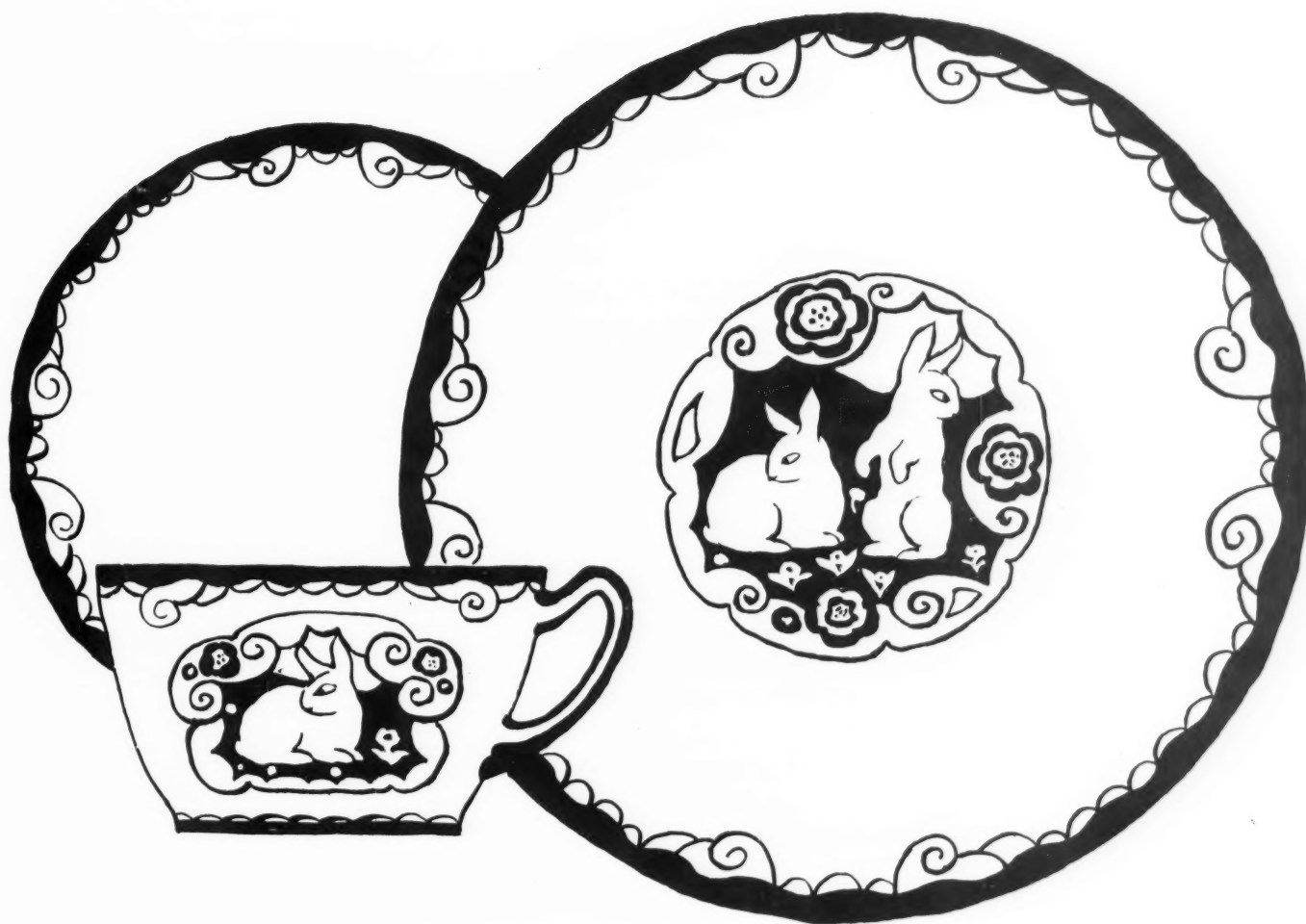
THIBETAN NECKLACE
IN THE METROPOLITAN MUSEUM OF ART,
NEW YORK

MAY 1923
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



SECTION OF CHOP PLATE DESIGN ANNIE MOSLE



PARTS OF LUNCH SET ANNIE PIERCE

BEGINNERS' CORNER

MRS. NINA HATFIELD - - - K. S. G. N. Y.

YOUR plate has come back to you from firing and I know you are disappointed. It is the usual thing as it looks weak after the black outline of the design has fired out, but cheer up, that is all remedied with your next painting. On opening your china palette you will find (providing it has not been out of use for too long a time) that the oil in your colors has risen to the top—just mix them up well with the end of your palette knife. Should any of them have dried out add a few drops of turpentine, no medium, colors are only mixed with medium when first taken out of the bottle.

The first thing I would advise to do would be to tint your plate. Take some of your ivory on your palette and add more oil to it (not turpentine) and paint all over the background with a large square shader. Have your pad ready made of lamb's wool or cotton and silk. Have the silk taut over the cotton so it does not make uneven marks when padding. As I have said before China silk is most preferable for this as the other textures leave an imprint on your tinting. Pounce all over the plate until nice and even, and looking fairly dry. When I say, add more oil to your ivory, I, of course, do not mean to make it too thin, only enough that your background does not dry before you have

padded it even. Now, proceed as in your foregoing lesson, painting your design.

In tinting naturalistic things different colors are used in the background but all are put on at one time and then padded so they blend nicely one in another. In case you wish to use gold on the edge of your plate proceed as follows: work up your gold with your palette knife and clean turpentine or a few drops of lavender oil,—don't get it too thin. Be sure everything is clean that you use or your gold will not come out bright and no matter how much you rub or burnish you will not be able to shine it. When painting gold on the edges I advise using your finger instead of a brush you will get it on a great deal more even. Dip the end of your finger in and rub on edge of plate. When gold comes from the firing it is usually the color of gold but dull,—then shine either with a burnisher or a wet rag dipped in sand. You can buy sand for this purpose where you secure your other supplies. Should you want to work out a design or monograms in gold add a few drops of aniseed oil, it will keep your gold in good working condition.

Gold must always be applied for two firings, as one does not cover enough and will not wear well.

Usually an article is finished in two firings but if you prefer it darker paint and fire again.

If you live near a museum or a library be sure to visit them often. At the first you will have the lovely actual objects to study in shape, design, and color; at the latter you will find that



CUP AND SAUCER—NINA HATFIELD

Basket Dark Blue. Leaf forms Black. Flower Yellow. Outer leaf forms Yellow Brown. Smaller center Blood Red.
Dot above flower Blue. Dots in basket Black. Border Blue. Dots Yellow Brown.

many fine illustrated books and magazines are at your disposal; look at these often and often, and soon you will find it will not be necessary to look to others for your designs but you will be creating yourself.

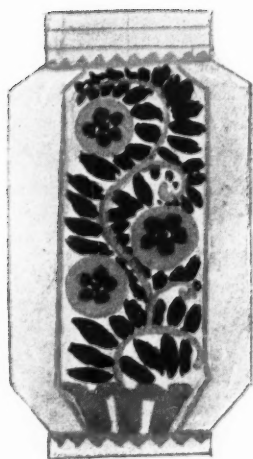
Great joy will be derived from creating something your very

own and you will be making a great step forward. Do not be discouraged if it does not come at once but just soak in all the good things you see; remember we have all been just where you are now, and before long you will also be looking backward, and giving some encouraging words to other beginners.



BON BON—K. E. CHERRY

(Treatment page 22)



No. 1 FRANCES E. ELY



WOOD MORGAN



No. 2 FRANCES E. ELY

DESIGNS FOR SALTS AND PEPPERS

(Treatments page 22)



ROSE JAR IN ENAMELS—WOOD MORGAN

Birds—Head and breast and outline of tail and wing in Black. Fill in wing and tail with Egyptian Blue and Antwerp Blue. Stems and dark part of leaves in Black. Light part of leaves and trunk in Bright Green.



SALT AND PEPPER (Page 21)—WOOD MORGAN

All black part of design in Black or Dark Blue. Crosses and oval in lower part of tree in Bright Blue or Wisteria.



BIRD BOWL—ELISE JOHANN

Background, Yellow Green. Gray parts of bird, branches and foliage, Deep Blue with $\frac{1}{4}$ part Mixing Yellow and $\frac{1}{8}$ part Relief White. Dark parts of design, Dark Blue with $\frac{1}{4}$ part Deep Blue Green and $\frac{1}{8}$ part Relief White. Center of bird's eye, Gold. Outer rim of eye, Japanese Scarlet. Wide line under top branch and bottom gray line, Gold.



SATSUMA BON BON (Page 21)—K. E. CHERRY

Background of medallion, Black. Background of borders, Yale Blue. Birds, Egyptian Blue on back, head and tips of wings Arabian Blue. Plume and tail, Yale Blue. Eye, beak and claw, Orange Red. In the flower and tree design use Celtic Green, Yale Blue, Egyptian Blue, Orange Red, Lilac, Amethyst and Mulberry.



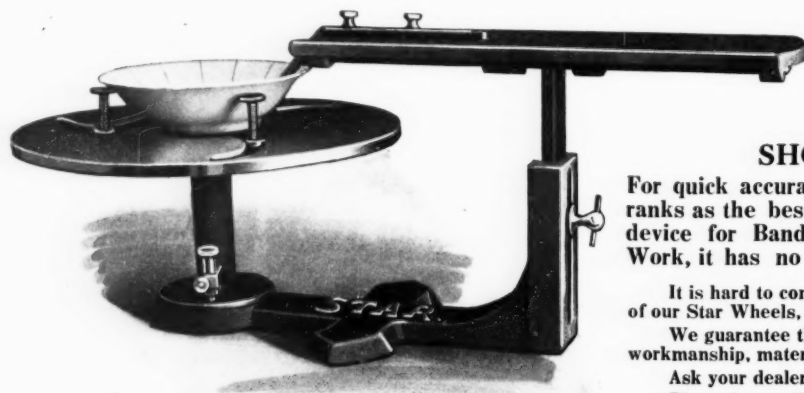
SALTS (Page 19)—FRANCES ELY

No. 1

Satsuma ground. Leaves, Amethyst on a Wistaria stem. Flowers, Orange with Scarlet and Amethyst centers. Lines and border in Wisteria.

No. 2

Satsuma ground. Design in Leaf Green, Peacock Green and Wisteria.



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